

## ENTER MAX REINHARDT: HIS FIRST WORK HERE

Novel Theories of This German Stage Manager as Seen in "Sumurun."

### NO STAGE PERSPECTIVES

Realism Present Combined With Beauty, But of an Unconventional Kind.

Max Reinhardt has finally reached New York on his triumphant progress over the stages of the world. "Sumurun," which was developed by Winthrop Ames to the New York public at the Casino, may be taken as fairly representative of what the great German stage director has accomplished. In the scale of "Sumurun" is smaller than that of such productions as "The Miracle" now on view in London and "Oedipus Rex," which he first produced in a Berlin house. It is not so intimate as such productions as "The Miracle" which was one of his earliest efforts at the Kammerspiel. So "Sumurun" may be taken as fairly representative of the novelties that Max Reinhardt has brought to the conventional methods of the stage. Separate details are in themselves interesting and illuminating enough, but it is the dominating influence of the mind that could co-ordinate all the incongruous elements of "Sumurun" into a homogeneous entirety that proves more convincingly than any episode the mastery of his medium which has brought fame to this German stage director.

One more quality in "Sumurun" gives the observer confidence in his latest arrival on our stage. Reinhardt knows the value of dramatic episode to a degree which has made him find the most engrossing incident in "Sumurun" to be in the scene within the Hunchback's little theatre. Here is created a small stage with its four lights turned toward the spectators. The background consisted merely of hangings of the kind that Isadora Duncan used in her dances. At one side of the stage is a tent which is supposed to be the dressing room of his dancer. She is flirting with the handsome son of the Sheikh. The hunchback sees her and, while he is aghast before the little crowd of Arabian spectators, knows that only the stage lights prevent him from seeing the girl he adores in the arms of her young lover. No other scene is so absorbing in its dramatic force until the bedroom of the Sheikh is shown in the last act.

So Reinhardt or Freska or both of them was not afraid to utilize that episode which Catala Mendes made the backbone of "La Femme de Tabarin," while without it, the play, "Pagliacci" would have proved a less permanent means of keeping alive the music of Leoncavallo. It gives one confidence to find a stage manager who knows his theatre and is not ashamed to show it.

The burlesque which relieved the gloom of the audience after the hunchback had attempted poisoning himself and met with some degree of success, has never been exceeded for its friendly drawn effects in the old-fashioned negro afterpieces that would up the vaudeville and the burnt cork minstrel show of former years. The theatregoers will certainly recall having roared over just such revolvers as the two slaves mingle in when they discover that the sack is heavy because the body of the hunchback is inside of it. The actor of Nural-Din, servant, by name Ernest Matray, was at his fantastic best in this scene, although his acting through the scenes was distinguished by rarely amusing and imaginative gesture. And his appearance—one of the medium possible to these actors in pantomime—was as fastidious as ever Paganini was in "The Zauberkunst." His ability was not evident on the first night and he deserves as much praise as any of the actors concerned. And his negro associate was as comic in the same broad style.

The peculiarities of the Reinhardt misadventure were revealed as soon as the play. The long bridge extending over the entire seats of the auditorium enabled some of the actors to enter the scene in that way. The value of this device, it must be admitted, was not evident until the final episode of the drama. The harem has been all but depopulated by the murders of one person or another. Only the beautiful "Sumurun" and her lover, "Nural-Din," are left, and with the hours of the Sheikh they escape the fall of the curtain and find in hard on dancing audience. In its suggestion of the utter irresponsibility of the whole proceedings, this episode was delight and shut out altogether from the mind of the spectators the thought of the sinister scene they had just witnessed. But the tragedy of "Sumurun" is rather the tragedy of childhood and fancy in all its details. The short paragraphs which passed over the bridge across the footlights to the stage were not especially effective through their entrance on the scene of action in this unconventional manner.

Reinhardt uses no drops. A broken arch of white covers the top of the stage as far as the second entrance and back of this distance, there is no effort to give an illusion of sky. All that is seen is lighted space. So the old fashioned blue borders so obviously illuminated with the lights just back of the canvas are obliterated altogether with great value to the effect of the picture. The exterior of the harem showed a flat surface of yellow plaster relieved by grilles of windows of a light blue at which the women sat and stared at the outside world. The interior was a simple pile of cushions in comparison with the elaborate effort that has been expended elsewhere in the reproduction of such a scene. It is evi-

dent that Reinhardt believes more in the significant grouping of a few figures than in the massing of tens. This is another detail in which he follows the suggestions of the painter's methods rather than those of his colleagues of the stage. The painter who set out to represent a bazaar in the ancient Orient would more probably produce the picturesque vision which Reinhardt wrought rather than the crowded, hurried tableau which corresponds more exactly to the conventional ideal of the stage.

In the use of his flat background as a means of creating the illusion of reality Reinhardt is merely following the present tendency of Gordon Craig and other reformers of stage decoration. The theory on which the use of perspective has been abandoned, is that the task of the scene painter is different from that of the painter of an easel picture who must paint everything in his picture. The stage painter in contradiction to the easel painter who must put into his picture perspective motion, color, light and every quality that they possess already has real light, real perspective and real motion to a limit. So the task of the scene painter is different from that of the easel painter. It is the effort to bring this theory to its recognition by stage managers which has not only interested Mr. Craig, but W. B. Yeats and other reformers in the material means of the theatre.

The harem of the Sheikh turned out to be a substantial interior in three stories, showing the balconies on each of the two lower floors and the roof to which the characters in accordance with Oriental custom repaired. There is little evidence in this scene of the substantial appearance that really suggests actuality of anything like the usual expenditure in analogous productions in this city. Of course it must be merely speculative in the absence of any exact knowledge as to the comparative cost of such efforts. But there was here the suggestion of a real Oriental court rather than excessive costliness for the purpose of creating old-fashioned effects which could have had none of the illusion of reality that Reinhardt's scene suggested. Yet curiously enough it was the art of the easel painter that so interfered with the reality of this episode as to be the farthest note in the picture. This was the fountain in the background. Against a vivid blue sky arose a spray of water which was altogether in the style of the oldest scenery and lacked motion as well as every other aspect of reality.

No single episode of "Sumurun" is possible so novel as the scene in the harem of the Sheikh. It is supposed to be at the time of the house, for neither have all the characters in the triangle fled on arriving at the harem. The background consists of the flowing draperies Isadora Duncan made familiar here. The stage is in complete darkness but for the light that falls from a crown-shaped lantern over the couch of the Sheikh. By his side lies the dancing girl also asleep. A flood of white light falls on them from the lantern, but its rays are so controlled by the sweeping white draperies that little of it reaches to the mysterious depths of the gloomy chamber. At this point of the play, the hunchback, determined to avenge himself on the young man, there is the most measure indication of a stairway that ever substituted symbol for reality. An angle of piled woodwork such as the stairs have been seen to consist of, stands remote from the Sheikh's couch. Through this climb up the two men bent on finding the slave girl.

These peculiar features of the Reinhardt stage management seem well enough adapted to "Sumurun." It is another question, however, when to dramas of a different character, these means are applied. It is enough for the present, however, to admit their wonderful effectiveness in the means of their employment. Just as unusual and striking in their novelty are the textures and colors of the costumes. They are not in the least theatrical. They suggest in their evident identity to nature what might have come from the atelier of an artist, who was about to paint a picture of Eastern life. They have no look of coming from the show rooms of a costumer.

### ORNAMENTAL VISITING CARDS.

Days of Much Elaboration—Names on Pictures of Walls and Fountains.

From *The Evening Post*. The story is told of Pericles that in the process of wooing Aspasia he sent her a bouquet, and fearful lest she should not guess from whom came the gift, attached to it a strip of wood on which his name was cut.

This was the dawn of the visiting card. Two learned Italians, Henry Prior and A. Bertolotti, have now brought out a book, "The Visiting Card," which is a complete volume of the whole history, elaborately illustrated, of this little friend of society.

Although born so long ago in Greece, and perhaps in China as well, which had an important use of automating all her best inventions, the visiting card did not really become a part of the life of the world until the time of the French Revolution. It was then that the French aristocracy, who had been so long in the habit of sending their visitors to the door, began to send them a card instead of a servant.

## NEW COMEDIES WITH AND WITHOUT MUSIC

Louis Mann and Gertrude Elliott Return to Appear in Star Parts This Week.

### "THE ROSE OF PANAMA"

A German Piece With a French Prima Donna—De Angells in "The Pearl Maiden."

Louis Mann's New York engagement begins at the Liberty Theatre to-morrow in his new play, "Elevating a Husband." This piece, written by Clara Lipman and Samuel Shipman, will afford an opportunity to see him in something different from any of the roles he has played. The play is a comedy satire in four acts on the ambition of well-meaning women who sacrifice their domestic happiness in an effort to attain culture and intellectual achievement. Mr. Mann plays the role of a commercial husband who has made his fortune without resorting to what he terms an open-face sale of clothes. When his wife attempts to elevate him to the social level where she delights to shine, there is a conflict, at first comical, but later developing into almost a domestic tragedy. Mr. Mann's part gives him an opportunity for serious as well as comedy acting. He is surrounded by a company that includes Conway Zeele, Charles Halton, Leslie Kenyon, Emily Ann Wellman, Mathilde Cottrell, Jessie Carter, Marion Holcombe, Howard Scott, J. Homer Hunt and Clara De Witt.

"The Rose of Panama," a comic opera derived from the European opera, "Kriemhild," with the English libretto by John L. Shine and Sidney Rosenfeld, will have its New York premiere at Daly's Theatre to-morrow night under the management of John Cort. The story concerns the president of a Central American republic, who hates his job and loves the gaiety of Paris. He is, however, so loved by his countrymen that in the end he wishes he is retained in office. When a convenient revolution breaks out he cunningly plans to get away from his responsibilities by letting the pretender win, but the two leaders work at cross-purposes. There is also a romance involved. The music is by Heinrich Berté, a German composer of prominence. In the cast will be Chapline, a young French prima donna who will make her American debut; Anna Russell, Fay Bainter, Reina Lazar, Forrest Huff, John J. McCowan, Will Phillips, Max Hammer, Weldon, Carrick Major, Tom Hadenway and Joseph Parsons. An orchestra of forty musicians will be under the direction of Theodore Bendix.

Another new musical comedy, "The Pearl Maiden," will have its first performance here at the New York Theatre to-morrow. The scenes are laid in the Southern Pacific, and the plot revolves around a series of incidents that lead to a happy ending. The cast includes a number of well-known actors and actresses.

The play deals with a wireless operator, stationed on an island where only cannibals are his neighbors. In these surroundings he falls in love, and in the end he is rescued by a ship.

On Tuesday evening at the Criterion Theatre, Gertrude Elliott returns to this city in "White Magic," which is described as a "leap-year comedy." The play is by Graham Phillips and Rei Cooper. Elliott's novel has the same name, as begun by Mr. Phillips himself, and was finished by Mr. Cooper. New York has seen very little of Gertrude Elliott since she ceased coming to this country as co-star with her husband, Forbes-Robertson, and became an individual star. She has never had a part of the general character of that of the heroine in "White Magic," but readers of the original story cannot fail to realize that the role of the headstrong girl, who subjugates the obstinate artist, is one admirably adapted to her personality.

To support Miss Elliott, Leibel & Co. have engaged Julian L. Stranage, Alexander Scott-Gatty, an English actor who was Miss Elliott's leading man in "Robinson"; Ben Johnson, late of the New Theatre organization; Florence Brian, Suzanne Sheldon, Ruth Chester, George Le Guere, Edson Miles, Suzanne Perry and Charles Dowd.

Adolf Link, the German comedian, received an enthusiastic welcome at his opening performance on Thursday night at the Irving Place Theatre. However in the farce "Have You Nothing to Declare?" Director Amberg has a popular extraordinary attraction, and being loath to take it off he has decided to combine the two and present Mr. Link in a one act dramatic playlet, "Pietro Caruso," to be followed by the farce. To fill out the week Mr. Amberg has reengaged the Viennese Operatic Company, including Miss Conti and Paul Verheyen, and they will be seen in the comic opera "Das Süsses Maedel" (The Sweet Girl). Mr. Link will appear in the dramatic playlet, playing the leading role. The programme for the week is: Monday, "Have You Nothing to Declare?"; Tuesday, Adolf Link in "One of Us"; Wednesday and Friday, Adolf Link in "Pietro Caruso"; Thursday and Saturday, Adolf Link and the Viennese Operatic Company in "Das Süsses Maedel."

A real theatrical novelty is "Sumurun."

the wordless play at the Casino which is produced by Prof. Max Reinhardt, the foremost stage manager in Germany. It has hitherto been difficult to interest New Yorkers in pantomime, but in "Sumurun" there is no trace of the usual artificiality. The action is vivid and highly colored, and the development of the Arabian Nights story makes a stirring spectacle despite the lack of elaborate scenery.

In Lewis Waller's production of "A Butterfly on the Wheel" at the Thirty-ninth Street Theatre Midge Titherage, who plays the leading role of the heartbroken and innocent wife, shows much talent. The play tells how she indirectly puts herself in a compromising position, is unable to defend herself when sued for divorce and is relentlessly questioned in court. In addition to Miss Titherage the cast includes Edith Norwood, Charles Quinterman, Evelyn Reedjohn, Horler Budd, Sidney Valentine, Lewis Broughton, Olive Temple and Loretta Wells.

"Bunt Pulls the Strings" at the Comedy Theatre is still pulling thousands of people to the theatre. This comedy, which is the work of the same author, is a remarkable not only for its humor but for the fact that the humor is clearly understandable even to people not familiar with Scottish plays, is unusual. The production is well staged and the acting is of a type familiar to many, while the melodramatic scene in which the drunken captain of industry breaks open the door of his wife's room provides a thrill for lovers of melodramatic fare than the study of character.

"The Taker" begins the third week of its engagement at the Harris Theatre to-morrow evening. Tully Marshall in the leading male role displays his talent as an actor in a department store. Lillian Albertson has a part as strong as the one she had in "Paid in Full."

Elsie Ferguson begins the last week of her engagement in Charles Nirdlinger's comedy, "The First Lady in the Land" at the Lyric Theatre. To-morrow, Miss Ferguson's portrayal of Dolly Todd, who afterward becomes the wife of James Madison, has increased her prestige as a comedienne.

In "Magpie Pepper," which comes to the Grand Opera House to-morrow for a week's engagement, Rose Stahl has found a role that fits her talent as a comedienne. The play by Charles Klein, in three acts and is a drama of a department store. The cast includes Frederick Truesdell, Lee Kohlman, Marie Hampton, Natalie Jerome, Agnes Rans, Eleanor Lawson, Gretchen Rogers, Helen Travers, Helen Dahl, Herbert Ayling, Percival T. Moore, William J. Kline, Marie Hudson, Al Goldberger and Franklin Roberts.

Wilton Lackaye's latest drama, "The Stranger," which comes to the West End Theatre this week from the Bijou Theatre of high financial means, but there are subsidiary issues, including a love story and the pride of birth which still give it a certain interest. Mr. Lackaye's characterization of kings of finance in "The Pit" and "The Battle" are familiar, is seen to good advantage. The support is adequate.

"The Wedding Trip" at the Broadway Theatre, Reginald de Koven's latest comic opera, continues to be received with favor. Although much of the music is concerned it should not be inferred that the piece lacks songs for the leading singers. Reginald de Koven, who has written the music, has had the longest run of any musical play produced here this season.

"Around the World" is now in the midst of its success. In India the Durbar pageant is shown, and this is of timely interest. The forest fire scene is realistic, as is also the sandstorm in the desert. Sir Hassan Ali's troupe of Persian acrobats add local color to the Oriental pictures.

"The Quaker Girl," with Clifton Crawford, continues at the Park Theatre, where it begins the fourteenth week of its run to-morrow evening. This melodrama has had the longest run of any musical play produced here this season.

At the George M. Cohan Theatre Cohan, supported by his own company in "The Little Millionaire," is demonstrating his skill as actor, author, producer and manager. The musical play to which his signature is attached is a clean, healthy entertainment, presented with the accelerated speed that typifies the pace of young America.

Raymond Hitchcock and that musical lady with nihilistic plans and an appealing personality, otherwise known as "The Red Widow," will celebrate their tenth performance at the Astor Theatre this evening. A second act to-morrow night will be "Fiance's" night at the Astor. A delegation of about 250 club members, accompanied by their wives, mothers and sweethearts, will attend the Red Widow. After seeing the womenfolk home, will reassemble at the Monastery to entertain Hitchcock.

"Little Boy Blue" begins its eighth week at the Lyric Theatre. This brilliant production of Henry W. Savage, with the great variety of song, mercurial and costume appeals to the amusement seeker. The scenes run from the gay life of Paris to the more sedate highlands of Scotland. Gertrude Bryan as the "Little Boy Blue" leads the long list of singers and merrymakers.

Mikail Mordkin, Lydia Lopoukova and Bronislava Paditzkaya, the Russian dancers, continue to be the feature at the Winter Garden, in addition to "Vera Violetta" and "Undine" with Annette Kellerman. This week Mordkin will introduce new diversions with the corps de ballet. One of the features will be the Hungarian dance, "No. 2, Liszt," executed by Mr. Mordkin, Mlle. Lopoukova and the ballet.

The cabaret scene of Eddie Foy's new show, "Cover the River," at the Globe Theatre, is an interesting novelty. The styles of dancing shown in this scene, and especially that of Maurice, are interesting. Mr. Foy supplies plenty of comedy with his portrayal of the man about town who gets into trouble at the cabaret restaurant.

The attraction at the Manhattan Opera House this week will be Gus Hall's cartoon play, "Mutt & Jeff," a dramatization of the cartoons of Bud Fisher. The principals are Mack Sennett, who will close the show with a series of dancing, and up to date songs and ensembles.

Of especial prominence at the Colonial

Butler Jennie Weatherly, Charles McCarthy and Robert Lawrence Webb.

Tonight at Carnegie Hall, to-morrow afternoon at the same place and again, twice on Wednesday at the Academy of Music, Brooklyn, Burton Holmes will begin his actual South American tour with a lecture on "The Cruise to South America." Beginning with the Pan-American Building in Washington, he will take his fellow travelers through the Atlantic and the shores of Spain and Portugal and touching at some of the principal ports, he will cruise back across the Atlantic to South America, where he will explore and landings made at Pernambuco, Bahia, Rio de Janeiro, Santos, Montevideo and Buenos Aires.

"Bought and Paid For" at William A. Brady's Playhouse will pass its tenth performance this week. George Broadhurst's comedy of New York life has proved so popular that three matinees a week will be given until Lent. It is not difficult to understand its appeal to audiences. The comedy is a study in character. The character of the bouncer who will not accept an automobile from his rich brother-in-law but he has asked what he can do to help him. The comedy is a study in character.

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is the offering of Elizabeth Brice and Charles King, the musical comedy favorites. Paul Armstrong's "A Romance of the Underworld" is another unusual attraction, and a spectacular production "The Apple of Paris." Among other acts are Joe Hart's "A Night in a Turkish Bath," Williams and Van Alstyne, the song comedy duo, Linden Barkwith, the singer, Gilbert, the cartoonist, Martine and Sylvester, acrobats, and the Musical Traps.

On the bill at Hammerstein's Victoria Theatre, this week are George Lashwood, the English comedian, James J. Morton, the monodisc, Gus Edwards' School Boys and Girls, in a singing and dancing specialty, Ed Hayes, and the comedy company of four in "The Piano Movers." Wilson McCay, the cartoonist, ideal, in an exhibition of fancy and acrobatic diving, the Three Lightnings from Canada, and the comedy company of four in "The Piano Movers." Wilson McCay, the cartoonist, ideal, in an exhibition of fancy and acrobatic diving, the Three Lightnings from Canada, and the comedy company of four in "The Piano Movers."

Andrew Holson, who recently starred in "The Royal Hall," this week is featured in "The Royal Hall," in a one-act drama, in two scenes called "The Deception" and "The Deception." Taylor Granville's stirring one-act play, "The Hold Up," an episode of the great Southwest, will also be a big act. Len Burke, assisted by Molly Malone, will appear in a spectacular musical novelty, "At Lake Whittenshank." An extra attraction will be the comedy, "The Deception," by Josephine Sabel, the singing comedienne, the Three Kestons, Max Melville and Robert Higgins, in "Just Married," the comedy, "The Deception," by Josephine Sabel, the singing comedienne, the Three Kestons, Max Melville and Robert Higgins, in "Just Married."

Jesse Lasky's latest offering, "California," a musical comedy, is sure to be popular at the Alhambra this week. Murphy and Nichols will present "From Zozo to the City," another comedy offering is "The Squarer," which will be presented by J. C. Nugent and company. A bright combination will be found in Isabella Arnold and Frank Edwards, who will appear in a musical comedy, "The Deception," by Josephine Sabel, the singing comedienne, the Three Kestons, Max Melville and Robert Higgins, in "Just Married."

Emma Dunn, the actress who is prominent as a portrayal of character roles, appears at the Broadway Theatre this week in a musical comedy, "The Deception," by Josephine Sabel, the singing comedienne, the Three Kestons, Max Melville and Robert Higgins, in "Just Married."

Tonight the natural color motion picture of the Coronation begins the last three weeks of their run at the Kine-macolor Theatre, where they have been exhibited more than four hundred times. This week in addition to the crowning ceremonies of King George and Queen Mary of England the picture of the coronation of King George V and Queen Mary of the United Kingdom will be shown. The picture of the coronation of King George V and Queen Mary of the United Kingdom will be shown.

The Columbia Burlesques come to the Columbia Theatre this week. A new two-act burlesque, called "Swing's Vacation," will be presented by a large company of comedians and singers, including Frank Finney, Minnie Burke, Sam Adams, Jeannette Young, Pat Griffith, Frank Ross, Corinne Ford, and others. The burlesque will be shown in two acts, and the first act will be shown in two parts. The burlesque will be shown in two parts.

At the Murray Hill Theatre this week, Haliday and Curley will appear with their "Painting the Town Burlesques." This is one of the shows operated by the Columbia Amusement Company, and it is a very attractive one. The burlesque will be shown in two parts, and the first act will be shown in two parts.

The Midnight Matlens will present two one-act burlesques, "On Their Honey-moon" and "The Village Brigade," at Hurlitz and Seamon's 12th Street Music Hall this week. The first piece is played in a reproduction of a Pullman sleeping car in which all of the members of the company appear, making a trip through the Rock Mountains.

### IN BROOKLYN THEATRES.

"The Concert," Leo Dittichstein's Comedy, at the Montauk This Week.

Brooklyn playgoers will have an opportunity this week to see "The Concert," that delightful comedy that held the stage all last year at the Belasco Theatre in Manhattan. It begins a week's stay at the Montauk Theatre to-morrow night. Leo Dittichstein, who adapted the play from the German, heads the cast, and all the other roles are filled by the players who created them. In every way the production will be similar to the one at the Belasco. Mr. Dittichstein, with capable players, Janet Becker is the musician wife, William Morris is the husband of the foolish woman, the role played by Jane Grey, and the other players are: Witherston, Belle, Theodore, James Kearney, Kathryn Tyndall, Adelaide Barrett, Edna Griffin, Julie Grey, Juanita Owen, Lily Cahill and Agnes Barrington.

The novelty to be presented by the Crescent Theatre Stock Company this week will be a new dramatization of "Thais." Anatole France's romance, the version of the play to be used is the work of Marie Bonin, and it is a very attractive one. The play was seen in Manhattan last season. Miss Moran's purpose has been to follow the original, and the other players are: George Alston and M. J. Briggs will have the principal male parts.

Heading the array of entertainers at the Orpheum this week is Melvin Arbuckle and company in a one-act play of home and politics called "The Reform Candidate." The story is well told and the character in which Mr. Arbuckle appears

is one which allows full sway for his ability. An act which will contribute to the comedy strength of the bill is "The Case of the Sophomore," in which Harry Phipps and a supporting company appear. Another playlet, but differing materially in theme and treatment, will be "The Case of the Sophomore," in which Harry Phipps and a supporting company appear.

The Bushwick has as its headline feature John Steger and Company in "The Fifth Commandment." Walter C. Kelly will make his appearance in his Virginia character, with a new line of stories and anecdotes. Frederick Bond and Fremont Benton will appear in "Handkerchief Ties," a farce, and William Mack and Nella Walker will be seen in a diverting offering called "The Dollar Bill." Others to appear are Joe Jackson in a comedy bicycle act, the Neapolitans in instrumental music and song, the Great Richards, a female impersonator, R. H. Hawthorne, the ventriloquist, and the Martine brothers, comedy tramps.

Fun makers will be much in evidence at the Greenpoint this week. Emma Carus, May Tully, Roy Barnes and Bessie Crawford and James Cullen are all on the programme.

At Reeves and his "Big Beauty Show" appear this week at the Star Theatre. While he has always adhered to the style of performance that distinguishes his lounge from any other form of entertainment, he has made productions of an unusually lavish scale as to scenery, costumes and mechanical and electrical effects. In addition to his own work, Reeves has the support of such well known burlesques as Andy Lewis, Billy Human, George W. Scott, Blanche Martin, Zedekiah, Harry Brown and Marie Randolph. There are forty girls in the chorus and dancing ballet.

The Gaiety Theatre will afford an opportunity this week to gaze at Lillian Graham and Ethel Cordell, the debutantes in a recent sensational criminal case. They will sing, talk and dance as extra attractions with the variety fair, James company, in which the Bowman brothers appear.

### AMUSEMENTS.

#### CARNEGIE HALL.

**TONIGHT**  
**BURTON**  
**HOLMES**  
"CRUISE TO SOUTH AMERICA"  
POPULAR PRICES: 50c to \$1.00. BOX SEATS \$2.50.

#### ALSO TOMORROW, MONDAY, MATINEE AT 2.

#### WAGNER PROGRAM.

Scene 1. First Act. Scene 2. Second Act. Scene 3. Third Act. Scene 4. Fourth Act. Scene 5. Fifth Act. Scene 6. Sixth Act. Scene 7. Seventh Act. Scene 8. Eighth Act. Scene 9. Ninth Act. Scene 10. Tenth Act.

#### KINEMACOLOR.

LAST WEEKS  
**CORONATION**  
Coming—THE DURBAR  
PHILHARMONIC

#### JOHN L. BAUER.

JOHN L. BAUER, the famous pianist, will appear at the Carnegie Hall this week. He will play a number of his own compositions, and will also play some of the works of other composers.

#### Russian Symphony Society Concerts.

The Russian Symphony Society will give a concert at the Carnegie Hall this week. The programme will include a number of the works of the great Russian composers, and will also include some of the works of other composers.

#### Tschaikowsky's Symphony Mantred.

The Russian Symphony Society will give a concert at the Carnegie Hall this week. The programme will include a number of the works of the great Russian composers, and will also include some of the works of other composers.

#### DER RING DES NIBELUNGEN.

FRANK HOWARD WARNER, Pianist.  
VIOLA WATERHOUSE, Soprano.  
RUMFORD HALL, Jan. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

#### PARLOW - CONSOLIO.

Single Seats, 50c. Course, \$5. Box, \$25. Matinee, 25c. to \$1.00. Box, \$25. to \$50.00. Tickets \$1 at box office.

#### BEATRICE HERFORD.

BEATRICE HERFORD, the famous pianist, will appear at the Carnegie Hall this week. She will play a number of her own compositions, and will also play some of the works of other composers.

#### SLEZAK.

SLEZAK, the famous pianist, will appear at the Carnegie Hall this week. He will play a number of his own compositions, and will also play some of the works of other composers.

#### GOODSON.

GOODSON, the famous pianist, will appear at the Carnegie Hall this week. He will play a number of his own compositions, and will also play some of the works of other composers.

#### GERHARDT.

GERHARDT, the famous pianist, will appear at the Carnegie Hall this week. He will play a number of his own compositions, and will also play some of the works of other composers.